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THE CAPE PLAYBILL

Volume 5 No. 5 **Week of July 27, 1953**

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CAPE VOICES

"LOCUST AND WILD PEARS"

by Theodore Enslin

Walkers have their favorite routes . . . those they return to again and again, at all hours night and day, summer and winter, snow, rain, sun or starlight. My particular joy is in the Slough Road . . . between North Harwich and East Dennis. Beginning from my home in Bell's Neck, I set off through one village that, for the most part, has remained untouched by the summer trade. I have heard it said that the angel of destruction hovers over North Harwich, and that there are no fruit trees within the village limits. But neither is the case. The quiet sleepiness is well-earned. At one time this was a bustling railroad center, something of the sort that Hyannis is now. There are plenty of cellar holes in the woods and along the tracks, where the lilacs and japonica barberry still bloom each spring. No, I like the bare outlines of the old houses . . . not really old by North Side standards, and the wide barren fields that lead into the scrub lands before the Brewster Curve. I once found an arnica plant here, which is supposed to grow only in the mountainous regions of Maine and New Hampshire. In summer the roadside is a persistent yellow . . . first from wild indigo, which is more profuse here than any other place on the Cape, and later it is followed by the curved leaf and wooly gold asters. I have seen goldenrod in bloom here until December. The pond country follows. The road curves between them for three or four miles. I have been told that the Slough Road follows an old Indian trail used by tribes of the Nauset Nation, and it seems reasonable that is should follow a water shed. The Continental divide should be in Elbow Pond, since Robbins Pond is in the Herring River system, and the Upper Mill pond goes to Stony Brook.

After passing Slough Pond, and I cannot imagine why a clear sandy pond should be called that, there are the first of the higher hills . . . Punkorn. There are ridges in the fields here . . . remains of an Indian burial ground. I found an arrowhead here years ago . . . long and slim . . . which was later identified as a goose point, so shaped for efficiency in killing heavily feathered birds. The land looks barren, but the gardens that Nate Black and Clarence Williams raise here are very productive. Away from most houses . . . open to the first winds, but the turnips and strawberries are of first rate quality. I like to think that these fields, so long under white man's cultivation may have been corn hills for the Indians, manured with herring from Stony Brook. There are trees here as well. A great mockernut hickory, from which I harvested a half bushel of aromatic nuts one year. And then the pear trees! Particularly on the Airline section of the road in the great Sears tract of land (an undivided Revolutionary grant, I have been told) the hills are crowned with gnarled old trees, twisted as if they got their living at the timberline. Come here in early October and harvest the greenish gold fruit. It has to be ripened indoors for a week or so, but it is rewarding. A real wild sweetness, that no cultivated orchard tree could give.

For years I was puzzled as to how the trees got there. D. H. Sears cleared up the mystery, and he may have been responsible for this fine inheritance as he was for good ice cream. These hills were upland pastures, and great numbers of cows grazed here all summer. Rotten fruit was often taken out to them as mash, hence the trees that started from naturally spread seeds. But it is not only at harvest time that these hills are rewarding. I have walked and scrambled up their steep sides on cold March days

when the gaunt spiky limbs stood defiantly against a cold northwest wind. Sometimes on bright bitter days, the high sun warms the little hollows and ravines. Sitting in them with the warmth forcing me to open my jacket, I have seen the rising heat trembling away into the blue cold. Turn into the shadows, and the little ponds are frozen solid as iron. And at this season the red winged blackbirds first appear here . . . usually ten days or more before they reach the South Side, skimming over the ground within a few inches of the poverty grass, absorbing whatever radiation there is, no doubt. I have lain here motionless for an hour at a time, and the birds have come much closer to me than at any other season or place.

Cutting through the woods easterly (towards Satucket Road) there are two things that make me slow my pace and look: The patches of Corema that spread out . . . often in ever-widening near perfect circles . . . that rare plant which is native to only a few places on the Cape and nowhere else . . . a dark compact green that turns to silver when it dies It is a relative of heather, and should be highly prized. A man in Wellfleet once told me that it was called Dog's Dinner by the natives, and I would appreciate any information as to why. Certainly it is far too beautiful to be left at that! It makes a perfect groundcover . . . holding these steep slopes where nothing else will, and where wagon tracks, unused for generations show through the barren grasses. The other is a locust grove where the grass grows deep and lush in the midst of the barrens. The locust was here before the white man came, and it was one of the first trees exported to England, but it gives whatever land it populates a civilized look . . . prosperous and fat. Its leaves shed nitrogen, its blossoms are a cascade of beauty, its wood is so hard and durable that fence posts made from it virtually never rot. Its high snakelike branches writhe like Medusa's hair in a high wind. I do not know that the Indians attached any particular importance to it, but if I had been a Druid I should have preferred it to a Holm-oak.

The sense one gets throughout this walk is one of the rich variety in Nature. The men, from Governor Bradford down, who have spoken of this as a barren land could never have walked it!

(Theodore Enslin is the author of "Six Mile Square" a feature column in THE CAPE CODDER. He is a young poet who lives on Bell's Neck.)

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As the sixth attraction of "America's Most Famous Summer Theatre," Richard Aldrich brings to his Cape Playhouse, BETTY FIELD in "SECOND FIDDLE," a new comedy by Mary Drayton, for one week only beginning MONDAY, AUG. 3.

Elmer Rice, one of America's most prolific Pulitzer Prize winning playwrights has staged "Second Fiddle," which includes not only his actress-wife, Miss Field, but also their nine year old daughter, Judith, who is making her theatrical bow in this new comedy which was adapted by Miss Drayton from Ardyth Kennelly's novel, "The Peaceable Kingdom."

Much interest among screen and theatregoers has attached itself to this play for it brings together an unusual aggregation of satelites in the entertainment world, beginning of course with Betty Field, who won instant acclaim for stellar performances on Broadway in "Three Men On A Horse," "Boy Meets Girl," "Room Service," "What A Life," and "The Primrose Path." Hollywood then lured Miss Field to its silver screen where she appeared in such notables as "Of Mice and Men," "Seventeen," "Victory," "Blues in the Night," "Tomorrow the World," "The Great Moment," "The Southerner," and "The Great Gatsby."

Her record as one of the best known actresses of the American stage stands undisputed for she has also distinguished Broadway productions by her appearance in "Dream Girl," "The Voice of the Turtle," "Two on an Island," "Not for Children" and recently "The Fourposter." Miss Field last thrilled Cape audiences with her performance of "See Naples and Die," by Elmer Rice.

Herbert Rudley, who is featured in "Second Fiddle" has appeared promin-

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ently in Elmer Rice's "We, the People," "Brother Rat," "The Eternal Road," "Abe Lincoln in Illinois," "Sons and Soldiers," replaced Paul Lukas in "Watch on the Rhine," and was awarded for the best performance of the year in "The World We Make."

Mr. Rudley's film and television career has been equally distinguished for he has received critical hosannas for performances in Hollywood in "Rhapsody in Blue," in which he portrayed Ira Gershwin, "A Walk in the Sun," "The Seventh Cross," "Joan of Arc," "Brewster's Millions," and "Decoy." Televiewers have seen him on "Studio One," "Philco Theatre," "Lux Video Theatre," "Danger," "The Web," "Big Town," and innumerable others.

The Mary Drayton comedy is set in Salt Lake City during the period when the Mormons were practicing polygamy, and deals mainly with a second wife who is not at all satisfied with her lot. It is this woman, playing second fiddle to another wife whom Miss Field will portray.

The cast features a galaxy of well known artists including Paula Laurence, Jackson Young, Pauline Hahn, Ginger MacManus, Jean Pearson, Edward Alexander and Van Williams.

A week of eight performances for 'Second Fiddle," which has been designed by Paul Bertelsen of the Playhouse staff, will conclude on Saturday evening, August 8. Performances in the evening are at 8:30 P.M. with the usual matinees on Wednesday and Friday at 2:30 P.M. Reservations may be made by calling Dennis 60 or 185. Convenient ticket agencies are located in Hyannis at the Music Circus Box Office and in West Harwich at the Cape Candy Box.

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WE'D LIKE YOU TO MEET

UNQUESTIONABLY one of the most promising new personalities to flash up to the zenith of the Cape Playhouse is CHARLES MOONEY, newly named Associate Producer. And that is no overstatement but a distinction freely granted to Mooney by the acclaim of his peer—Richard Aldrich.

Mooney, who has throughout the past five seasons served the Cape Playhouse in capacities first as Assistant Manager and then as General Manager, comes well fortified for his new role as Associate Producer. Charles Mooney, a lean youthful man in his early thirties balances an unbridled enthusiasm for the theatre against the business acumen he received while majoring in Economics at the University of Alabama, where he fostered a strong interest in Foreign Banking.

A 1942 graduate with a B.A. from U. of A., he has covered the fields from Sanskrit to playscript in what must be record time. For a young man who aimed at college at being an economist he has become in the short time since, aside from his Cape Playhouse association, Manager for three years of the Artillery Lane Playhouse in St. Augustine, Florida and an important member of the New York National City Bank—Foreign Department. The interval also includes a stint as an officer with Army Intelligence.

Born in Farmington, Virginia and a product of the country rarely touched by the force of the living drama, Mooney caught his mother's fever for the theatre as a youngster. He read every book that he could find, listened wide-eyed to his mother's description of cloaked actors moving lyrically against painted backdrops and discovered worlds beyond the bounds of his natal city. His mother possessed imagination and the innate feeling and love for beauty, a trait very often found in the mothers of men destined to make their mark.

Perhaps the first hint of talent in this bold imaginative newcomer was evidenced when he assembled other youngsters of the neighborhood to dramatize the comic strips in a converted theatre of his own invention. And there was the arrow of prophecy in the juvenile company's trips to a town twelve miles away to entertain other youngsters who arrived with pennies clutched in their eager hands.

However the ups and downs of showfolk are proverbial and the early struggles of those who finally hit the top in the precarious profession of entertainment are punctuated with disappointments and failures.

And so it was with Charles Mooney. A prize-winning essay in prep school brought him a fellowship to the University of Alabama. For a time it seemed that once again the pattern that was like a lash and a guiding bit to his ambition that was to develop fully years later began to take a definite shape.

But the road detoured for some strange reason and Charles Mooney ceased for the time his activities in the theatre.

The jigsaw pieces of the career for which Mooney had been reaching without quite knowing the design finally fell into place when he received his appointment at the Cape Playhouse.

Mooney realizes that the future offers him only two alternatives—greater success and loftier peaks, or a descent from the high course which he has charted. On two proven factors he grounds his faith in the future and greater successes: the willingness and eagerness of the American public to accept the best; and his own ability, along with his associates at the Playhouse, to provide the best.

And when it is considered with respect to Charles Mooney's own origin, his upbringing, his background, his hard, unyielding battle to gain recognition without compromising his ideals, all this moves into perspective as a triumph and vindication of the first magnitude.

SHOP SLEUTH

by Blanche Robinson

Before the days of airplanes, railroads and mail-order catalogues, the versatile tin peddler and his wares made life easier on Cape Cod. This ingenious character served the housewives as a country general store; and, also, as a party-line telephone, bringing gossip and news from town to farm.

At one time, on the Cape, not so many years ago, an eccentric named Barney Gould would walk from village to village, even to Boston, carrying messages and doing errands for a nickel, a dime or a quarter.

Today you will find fascinating bits of that tin ware in the many antique shops that spread across the Cape. One of the most interesting of these is the old, half, salt-box house, just around the corner from the Playhouse. It was originally restored by Raymond Moore, himself, founder of this Art Center, and was surrounded by lovely gardens. Today it is called HOPE LANE ANTIQUES and its low ceilings and thick walls, its tiny windows, enormous fireplace and hidden catwalks make a fitting background for the handsome antiques on display in the ancient rooms.

Then you, who never tire of tracking down these prizes from the past, should journey to Santuit and see MARION AND PERRY LOCKE'S very choice assortment of unusual antique treasures.

There are so many interesting excursions when you visit the Cape—each village has its own historical sites—that we hate to send you off the Cape. But each traveler, sooner or later, goes to see the Shrine of America—Plymouth Colony. There you can trace your beginnings from the Rock to the first Old Burying Ground. Every street is rife with early memories.

Having surfeited your curiosity for the Early Americana, seek new horizons by stopping at the HORIZON RESTAURANT at the WHITE CLIFFS OF PLYMOUTH, atop Heartbreak Hill on Route 3 on your way back to Cape Cod. Discover there the most modern way of living in STAGEWAY MOTELS or well-equipped weekend cottages.

You will then be only a couple of miles from the Canal, Sagamore and Sandwich; while a bit farther on is Barnstable and Yarmouth, all richly steeped in the aura of the past.

Some dreary Monday, when the tide is at low ebb, why not get in that shopping trip? THE GRAY SHOP, of Boca Grande, Florida, brings its ultra-fash-

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ionable beach and sun wear to West Harwich in the summer; and FILENE'S, in Hyannis—a branch of the world's largest specialty shop, keeps open Tuesday to Friday until 9:30 P.M., just so that you will not need to curtail a moment of your daytime activities.

Exploring can be a lot of fun, and following any of the little-traveled, sandy, by-roads will lead you to charming vistas, entertaining divertisements, and delightful off-beat picnic places. Any such side trips take time, and summer has a way of piling up clothing for cleaning. So, to save your time for these more interesting things, bundle up all your laundry and cleaning and send it to the ACME ROBBINS AND CAPE COD LAUNDRIES. They will send them back fresh and clean and just like new, at surprisingly low cost. Acme-Robbins agencies are in every Cape village.

One high spot in your holiday should be a moonlight excursion and dance aboard the beautiful, new, luxury ship, the Siasconset, which leaves the dock of the HYANNIS STEAMSHIP LINE five nights a week at 8:30, returning at midnight. Is there anything more restful or romantic than a moonlight sail? Of course, if you possibly can, you will want to take the Siasconset on one of its daylight trips to Nantucket. You will always regret it if you miss seeing Nantucket Island with its cobblestone streets, and its unchanging air of antiquity.

Are you one of those who just have to keep their hands busy, even as they idle away the hours? Then, before your boat trip, stop at the WOOL SHOP in Centerville for yarns and instruction and start that sweater or scarf which you have long intended to knit. You will get many rows done on a sail of several hours. The Wool Shop also carrys casual clothes for all the family.

Being entertained by Ezio Pinza in "The Play's the Thing" must have put you right in the mood to continue your pleasurable day, and there is no finer place to go when you leave the Playhouse than to follow Scarsdale Road to the Bay; and there, in the Tahiti Room or the Patio Lounge at WINDSWEPT, enjoy hors-d'ouvres and cocktails. If you can stay for dinner, your day will have ended on a note of perfection.

Unfortunately, Cape Cod sand and sun can ruin the creamiest complexion and dry the most lustrous hair. Before sleeping, you'll need to apply your favorite creams and oils to keep your skin and hair soft and youthful. You can renew your supply quickly with all the best-known and popular makes of cosmetics and creams and make-up at the PLAYERS' PHARMACY in East Dennis.

The summer is already half gone. Are you making the most of every minute of it? These few suggestions are such a small part of the many ways to enrich your vacation on Cape Cod!

Do start some sleuthing of your own. You will be amazed at the tangible bits of history you will unearth and the many possibilities for diverting amusements you will discover with just a little effort. HAPPY SLEUTHING! !

(Blanche Robinson is a long-time Cape favorite whose popular radio program, "THIS IS CAPE COD" is heard weekly over Station WOCB)

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CAST

Sandor Turai	EZIO PINZA
Mansky	PHILIP LOEB
Albert Adam	MICHAEL WAGER
Johann Dwornitschek	FRANCIS COMPTON
Ilona Szabo	VILMA KURER
Almady	ALEXANDER CLARK
Mell	TY PERRY

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SYNOPSIS OF SCENES

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ACT I
About 2 A. M.

ACT II
About 6 A. M.

ACT III
About 7:30 A. M.

ACKNOWLEDGMENTS

The Cape Playhouse wishes to express its sincerest appreciation to the following for furnishings and incidental properties: Colonial Candle Co.; Robert C Eldred Antiques; Gregorian Antiques; Sign of the Clipper Ship; Mrs. Charles Minot Hayden; Gilpin Antiques; Yarmouth Greenhouse; Surrey Forge Antiques; Mr. and Mrs. Roland Allen; and Lichtis.

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FIRE DEPARTMENT

★★★ TONIGHT AT 8:30 ★★★

EZIO PINZA (Sandor Turai) and "South Pacific" have become synonyms in the English language today. For fourteen months on Broadway, Pinza was the new idol of the playgoing public. His transition from the operatic to musical comedy stage, accomplished in this great Rogers and Hammerstein hit, opened new vistas for one of the finest basso voices of our times. Currently, Pinza is to be seen in his first straight stage play. As a boy in the old Italian city of Ravenna, Pinza preferred bicycle racing to singing but his unusual voice led to an audition. Working nights as a carpenter, Pinza supplemented a scholarship and, in 1914, made his debut in a small opera house near Milano. His career was interrupted by six years in the army, but following World War I, Pinza, after singing extensively in Italy, was heard by Gatti Casazza, manager of the Metropolitan Opera of New York and signed for the 1926 season. Critics and public acclaimed the new voice and in 1929 in "Don Giovanni" young Pinza caused a sensation as an exciting new personality.

Pinza left "South Pacific" for Hollywood and contracts which appeared at the time to be irresistible. His picture efforts so far have failed to please him. This past winter found the actor-singer on his own TV show. As a top recording star, he consistently ranks as one of the best sellers of the nation. Ezio Pinza is married to the former Doris Leak of Larchmont, and has a home in Stamford, Conn. There are three children. His favorite activities include boating, fishing, hunting, motoring—in short, Cape Cod.

PHILIP LOEB (Mansky) was formerly a newspaper reporter and made his first stage appearance at the Lyric Theatre in New York April 29, 1916, as Colin de Cayeux in "If I Were King" with E. H. Sothern. Served in World War I, and returned to join the earlier members of the Theatre Guild. As actor, stage-manager, and casting director he was identified with some of the truly great moments in the founding of the modern American stage: "Processional," "The Goat Song," "Brothers Karamozov," "Ned McCobb's Daughter," "Right You Are If You Think You Are" and "Juarez and Maximilian."

Other fabulous moments in the growth of drama and musical comedy as we know it today and which happily included Philip Loeb in the proceedings include "The Band Wagon," "Let 'Em Eat Cake," "Room Service" and "Sing Out the News."

ALEXANDER CLARK (Almady) returns to the Cape Playhouse where he has scored so magnificently in an illus-

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trous series of personal triumphs. His roster of performances with "America's Most Famous Summer Theatre" reads like a chronicle of the Cape Playhouse's most outstanding productions. Important appearances in "Kind Lady," "Elmer the Great," "Philadelphia Story," "Tomorrow and Tomorrow," "Tonight at 8:30," "Our Betters," "The Bat," and "The Last of Mrs. Cheyney," have made each appearance of Alexander Clark an occasion to look forward to with eager anticipation. He has appeared in more than 30 Broadway plays, the best known of which are "Abe Lincoln in Illinois," "Native Son," "Counsellor At Law," "Margin For Error," "Victoria Regina" and "Biography." He has played in supporting casts to such stars as Helen Hayes, Ina Claire, Cornelia Otis Skinner, Tallulah Bankhead and Betty Field. During the 50 week tour of "Call Me Madam" this past season he was Charge d'Affaires. A remarkable fact about Mr. Clark appears to be that he was born on Times Square, right where Paramount Building now stands, 1501 Broadway.

FRANCIS COMPTON (Johann Dwornitschek) left a mark of lasting distinction on Cape Playhouse audiences for a superlative portrayal as Caesar with Paulette Goddard as Cleopatra in the 1950 season's production of Shaw's comedy, "Caesar and Cleopatra." Many fine Broadway productions have included Francis Compton in their casts. Among them are "Gigi," "The Green Bay Tree," "Ring Round the Moon" and "Montserrat." Mr. Compton was, likewise, in "The Play's the Thing" with Louis Calhern and Faye Emerson when the Molnar play was revived for Broadway the last time.

VILMA KURER (Ilona Szabo) has extensive European background as an actress. She began in Vienna art theatres, and was a pupil at the Reinhardt school. Her roles included classics and modern plays, Shakespeare, Gorki, Schnitzler and Molnar, author of "The Play's the Thing." It was in Prague that she came to the attention of several prominent Americans who assisted Miss Kurer in reaching this country by making a connection for her with a New York radio station. On Broadway, she has been in several leading roles, working with Ezra Stone in "Reunion in New York," a revue, and in Molnar's "The Good Fairy" for Equity Library Theatre. In pictures, she was seen in "Walk East On Beacon." There have been many radio and television appearances in this country, including Kraft, Westinghouse and Colgate shows, "The Goldbergs," "Mama," and "Captain Video."

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MICHAEL WAGER (Albert Adam) won a citation several seasons ago in George Jean Nathan's yearbook for his portrayal of a neurotic son in "The Small Hours." Wager was in "Bernadine" and "Misalliance" this season. His father, producer of "The Eternal Road," allowed Michael to make a stage appearance at the final performance of that epic and he must have been very small to have accomplished this. Mr. Wager also figured prominently in the prize-winning "A Streetcar Named Desire," which starred Marlon Brando. A great contribution was made to the American theatre by Michael Wager as a co-founder and important figure in the founding of the famed Brattle Theatre in Cambridge.

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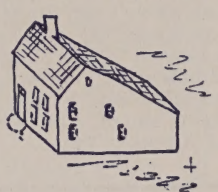

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Starts Wednesday, July 29

Tallulah BANKHEAD **Olivia de HAVILLAND**
Henry Fonda **Tom Morton**
in
"MAIN STREET TO BROADWAY"

TY PERRY (Mell) has done ten plays on Broadway, and quite a bit of radio and television work in the past three years. His last movie was "At War With The Army" with Martin and Lewis, quite a romp. In the theatre, Perry has appeared with Leslie Howard, Orson Welles, and Ethel Barrymore. On television he has appeared with Jimmy Durante, Milton Berle, Martha Raye, Danny Thomas, and, of course, Ezio Pinza. His hometown: Arlington, Massachusetts. Ty Perry is a graduate of the prominent Boston acting college—Leland Powers School of the Theatre.

GARY SMITH from whose extremely capable brush has come the design for "The Play's the Thing" has in his relatively short sojourn with the Cape Playhouse as assistant designer, made an impressive beginning which has lead his peer—Paul Bertelsen to acclaim "a fresh new talent" in the field of scenic design. Only a sophomore at Carnegie Tech, where he is majoring in scene design, Mr. Smith has already proven his versatility at capturing perhaps the most difficult of all arts in the living theatre by his designs for the Carnegie Tech freshman production. Not content with confining his activities to just scenic design alone, a collection of his paintings may be currently found in the Dennis Art Gallery. The Cape Playhouse is indeed pleased to welcome to its fold a talent such as young Gary Smith.

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The End of an Era

To younger men and women, MAUDE ADAMS, who died July 17, is little more than a name, the sound of trumpets muted by too many years.

But an older generation can still testify with delight that Maude Adams captivated these United States as did no actor or actress before or since. Miss Adams left a lasting mark on Cape Playhouse audiences for her distinguished performance

as Maria in "Twelfth Night," the season of 1934. Best remembered role of Miss Adams was that of Peter Pan in Sir James M. Barrie's play of the same name. Children and adults alike loved her and the critics never could say enough in her praise. She did other roles, too, in other plays, but in Barrie's "Peter Pan" and his other works, she was at her peak.

She was considered a woman of mystery to some . . . she never married, never appeared in public places where the hot lights of publicity glared, never gave an interview anent her private life. Significantly, her retirement from the stage came when the man who had staged every play in which she appeared died. He was Charles Frohman and he drowned when a U-boat torpedoed the Lusitania off Old Kinsale Head, Ireland, and sent some 1,500 persons to their graves.

Frohman set the course she followed all her life—the rigid separation of her personal and her stage careers. It was said she literally vanished into the night when she left the theatre after a performance, not to be seen again until curtain time drew near.

With Frohman's death, her retirement became a fact. A few comebacks were fitful flashes of short duration when measured against a career that saw her star from 1888 to World War I. Her Dennis appearance in 1934 at the Cape Playhouse was such a comeback.

There is little doubt her aloofness, when coupled with an impeccable character and real ability, added to her popularity. She never cheapened the glamor of the stage with casual public appearances; she left it to mediocrities to seek publicity in smart cafes and restaurants.

And her love of seclusion and privacy was a valid one: It was in these periods when she studied and worked to improve her already-high standards. The public never failed her at the theater; she used her privacy to make sure she would never fail them.

Miss Adams was painfully aware of the public's view theatrical people were "fast," a serious indictment in an age when moral codes were far more rigid, moral outlooks far more conservative, than they are today. Her resolute clinging to the moral code upheld by most Americans aided and endeared her to her audiences who saw in her no glittering representative of the "fast" set, but a sweet-faced young woman akin to ordinary young women of the day. Her refusal to portray unhealthy emotions, to act in any but clean plays, also met with public approval.

Although she was not a Roman Catholic, her gratitude for the care given her by nuns after a nervous breakdown in France and in Aurora, N. Y., led her to present her 300-acre Long Island estate to the Sisterhood of Our Lady of Cenacle.

Born in Salt Lake City in 1872, Miss Adams won her first major role when she was 16—from Charles Frohman. Her life was a triumph thenceforward; she was the idol of young women who aspired to the stage and helped them when she could.

For five years, until 1943, she headed the drama department at Stephens College. Her death in Tannersville, N. Y., in the Catskills ended one of America's longest and most distinguished theatrical careers.

FOR THE FINEST IN ART

Theatregoers will enjoy the exhibition of paintings by MILTON AVERY now on view in the DENNIS ART GALLERY. This foremost American colorist is brilliantly represented by examples of his work from 1928 to the present day. It would be difficult to imagine a more appropriate summer exhibition with its cool tones and subjects derived from the ocean and the pines.

Milton Avery, of all American artists, may be said to rival the brilliance of the French school in its feeling of sophisticated form and color. Without being derivative he makes one think of the harmonious arrangements of Matisse.

The exhibition will continue through August 1. The gallery which is located between the Playhouse and the Cape Cinema is open to the public from 2 until 5 daily except Thursday and Sunday, and evenings except Saturday, from 7 until 9.

* * *

THE trade cards appearing in the Cape Playbill are not mere advertisements—they denote those who reliably serve. They have been selected because of merit and reputation and represent people who help make this program available to you. We respectfully request that you visit them whenever possible.

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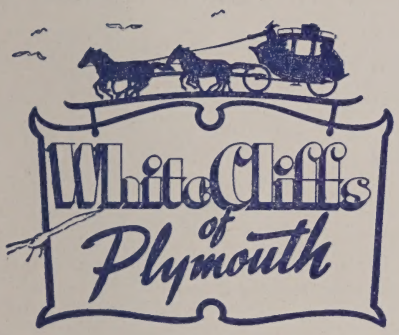

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